

e 138

1-21

The ART of
Musical Modulation

Rendered Easy and Familiar;

And, DIGESTED IN

TWELVE TABLES;

Shewing the Shortest method of Modulating thro' all the Keys,

in three and four Parts.

To which is prefixed an Explanatory Preface,

By P. I. FRIKE.

Printed by W. Napier N^o. 474, Strand, Pr. 106.



P R E F A C E,

Containing INSTRUCTIONS for Using the TABLES.

MODULATION makes so material a part of the Science of Music, that it is to be regretted, the Mode of attaining it has not hitherto been pointed out in a plain and unambiguous manner; at least, the small degree of attention which seems at present to be paid to an object of such importance, may justify the observation. The Composer and Performer are equally interested in every endeavor to render this Subject more easy and intelligible, as without it all other attainments in the science must be inaccurate and imperfect, deprived of that pleasing effect which a thorough knowledge of Modulation never fails to produce.

The Author of the following sheets, with a view to remove a difficulty so generally complained of, has with much care and attention, endeavored to lay down in an easy and clear method, such Rules for Modulation, as, he flatters himself, will in a great measure answer the purpose for which they are intended. But as those Rules

may not in some cases be fully understood, it will be necessary to give a distinct and particular Explanation of them, that their practice may be rendered more easy and expeditious.

The Rules here laid down are comprised in Twelve Tables; six of which are to be considered as Principals, the other six are only Transpositions of those that precede them, viz.

THE SIX PRINCIPAL.

1st	in C
3d	D
5th	E
7	F sharp
9	A flat
11	B flat

THE SIX TRANSPOSED.

2d	in C sharp
4th	E flat
6	F
8	G
10	A
12	B

Each Table consists of four double lines, continued along both pages of the book.

The

The 1st modulates from a major key to a major.

2d - from major to minor.

3d - from minor to minor.

4th - from minor to major.

and in the same manner through all the Tables.

N. B. The spaces between the upright lines in the Tables are called Columns, within which each Modulation is separately made, and the flats and sharps marked at the beginning of every line, serve through all the columns in that line.

As there is a difference in beginning a resolution with the 3d, 5th, or 8th above; if each of these Modulations had been made separately through all the different keys in three and four parts, it would have increased this work to six times its present length; but this operation appeared unnecessary, as all the Modulations in the Tables may be performed, by attending to the Directions afterwards given. Two Tables are therefore adapted to each of the above methods,

which modulate through all the half notes in the scale.

The 1st Table is in 4 Parts. The 3d in 3 Parts. Both beginning with 8th above.

5th —————	7th ———	Ditto ———	5th ditto
9th —————	7th ———	Ditto ———	3d ditto

In order to transpose the above Tables, it is necessary to turn to that beginning with either the 3d, 5th, or 8th, and the particular Modulation meant to be transposed, will be found in the corresponding Column in all these Tables at the same place. For example; in the 9th Table, in the 9th Column on the 4th Line, the Modulation is made from A flat minor to E major; and if this is wanted to be transposed, the manner of doing it may be seen by turning to the 1st Plate, where it will be found transposed five different ways; and the places whence the Transpositions are taken, are marked thus *. There is also another Example, marked in the same manner, in the third Line, which is not inserted in the 1st Plate ‡.

‡ The three minor Keys, viz. D sharp, G sharp, and A sharp, should have been introduced in the Tables E flat, A flat, and B flat; but it was thought necessary to write these three Tables with one Character, for the following reasons. First, There not being sufficient space to write two different names on one Table. 2dly, To avoid the double sharps, particularly in the Scale of A sharp minor. And 3dly, As the Notes in the major Keys are the same on the Harpsichord or Organ, it was thought easier for them who play on those instruments, to write them in the above manner; and the Scale upon which this Work has been conducted, is added at the bottom of the first Plate. It must be observed, that the Flats and Sharps, marked after the Names of the Notes, are not to be understood as major Thirds, or minor Thirds, but only the Flats and Sharps belonging to the Notes, where they are marked, because the words Major and Minor are wrote particularly over the places to which they belong.

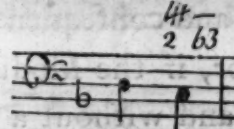

This method may be followed from 4 Parts to 3, or from 3 to 4; as has been shewn in the 1st Plate, taking care to turn to the particular part of the Column and Line from which the note meant to be transposed, is taken.

The Tables of Transposition are inserted only to shew the learner more clearly what method he is to follow in making them from different keys; but as the greatest variety may be introduced in Modulation, the Author has, in some instances, deviated from the principal Tables, and where this has been done, it is always marked under the Bas thus: — .

The Thorough Bas has been added to the six principal Tables, that they may be more serviceable to the learner, on account of the variety that occurs in figuring: but as doubtful passages may appear in the course of some Modulations in the Thorough Bas; it must be remarked, that the Accompaniment ought always to conform itself to the Bas Note, as in the Modulation from A flat minor into B major, &c. Hence it is hoped, that it will be thought unnecessary to have a Natural to the 6th to resolve the foregoing 5th E flat, as it is wrote out in the Explanatory Table, and to take E,

because the Bas Note G sharp produces already that Resolution, to which a smaller 6th could not be added than E, just as the following F sharp to A sharp; and if at last, the Bas Note G sharp should not be sufficient to change the key A flat minor, then the resolved 6th Natural would be F, as with the Resolution from A flat minor into F sharp minor.

Perhaps some judges may be induced to examine this Work with attention, and wish to find more divisions; For Example; at the second Crotchet in the 3d Table of the Thorough Bas from D minor into F sharp major,

instead of  to have  and so on.

This, however, has been done sometimes, as in the Modulation by the 7th from D major to E flat minor, and the same from A flat minor to B minor, &c. this last Example might as well have been divided in the first Bas Note of the 9th principal Table, page 18, as it is done in the 9th Table of the Thorough Bas: but that manner would not only require a great many more notes and figures, but would be much more difficult and troublesome for the beginner, and consequently not so useful; it was therefore thought proper to adopt the shortest method.

In

In the whole of this Work, the Author has only laid down a foundation upon which every one is to build according to his fancy; and whoever has a mind to confine himself to the Tables as they stand, without any variations, it will be proper to rest on such Chords as prepare and lead to the Modulation; and that as well in regular pieces of Music, as in playing extempore; For example; by the third Crotchet from C major to C sharp major, or from C minor into C sharp minor, &c. which places, with several others, by way of example, are marked with a Pause over the Notes intended to be rested on, because the past sound will be forgotten, the present will be predominant to the ear, and consequently the following much more agreeable; [†]for, if the Modulations are played in the time prescribed, and without a rest on the Chord which prepares them, though entirely corresponding with the Rules of Composition, it would still appear

disagreeable; more especially according to the particular Key, and the Situation in which the parts may lie.

The Author has thought proper to add a CAPRICCIO, in order to shew more clearly the Intention of the Work, and in which he has introduced two particular Examples, 1st. of resting on the Notes as abovementioned, and 2dly, the necessity of continuing the Melody in playing extempore, in case the Performer chuse, or is immediately obliged to come to a conclusion at any particular Note, though at a considerable distance from the Key in which he sets out; for instance, at the 4th Bar from the end of the Capriccio, if it were intended to go to the original Key, it cannot be done by adhering strictly to the Fundamental Bas of the Capriccio, or the exact manner given in the Tables; but the melody must be continued as before; and this manner the Author would recommend to be followed through the Whole of this Work.

† (or better yet) prepare the modulation in C, in good old Oel and Vinegar. Suppose at ten o'clock in the evening before bed time, let it cleave the whole night thro', that the Modulation may well infuse, the next morning about 8 o'clock one may swallow it down in a pill as physic, and then surely and well imbued go to C#. amen.

AN EXAMPLE

Shewing the manner of Transposing the following Tables

The Resolution from
G[#] Minor to E Major with
the 3^d above in four Parts
in the 9th Table



In three Parts with the 3^d above
Transposed in the same key
from the 11th Table

In four Parts with the 5th above
Transposed from the 5th Table



In three Parts with the 5th above
Transposed from the 7th Table

In four Parts with the 8th above
Transposed from the 1st Table


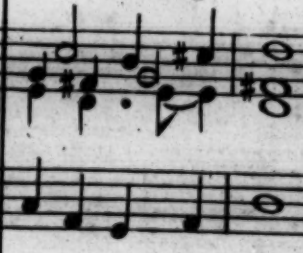

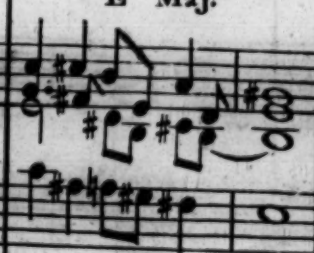








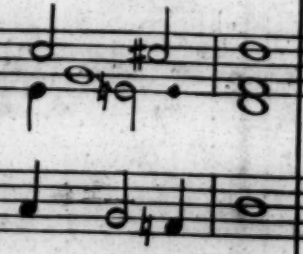
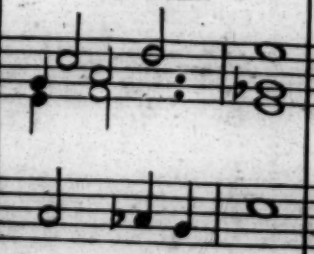



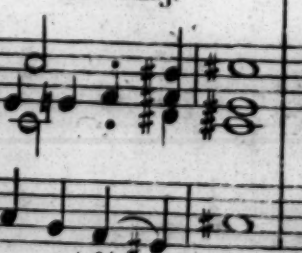






In three Parts with the 8th above
Transposed from the 3^d Table



I (Principal) TABLE or Musical Lottery.

IN

From C Major to C [♯] Major	D Maj.	E ^b Maj.	E Maj.	F Maj.	
					
From C Major to C Min.	C [♯] Min.	D Min.	E ^b Min.	E Min.	F Min.
					
From C Minor to C [♯] Minor	D Min.	E ^b Min.	E Min.	F Min.	
					
From C Minor to C Maj.	C [♯] Maj.	D Maj.	E ^b Maj.	E Maj.	F Maj.
					

C

beginning with the 8th above in four Parts

3

F [♯] Maj.	G Maj.	A ^b Maj.	A Maj.	B ^b Maj.	B Maj.
F [♯] Min.	G Min.	A ^b Min.	A Min.	B ^b Min.	B Min.
F [♯] Min.	G Min.	A ^b Min.	A Min.	B ^b Min.	B Min.
F [♯] Maj.	G Maj.	A ^b Maj.	A Maj.	B ^b Maj.	B Maj.

The musical score is organized into four systems, each containing two staves. The first system shows major triads (F[♯] Maj., G Maj., A^b Maj., A Maj., B^b Maj., B Maj.). The second system shows the corresponding minor triads (F[♯] Min., G Min., A^b Min., A Min., B^b Min., B Min.). The third system repeats the minor triads. The fourth system repeats the major triads. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings at the bottom of the page, including an asterisk (*) under the first measure of the fourth system and another asterisk (*) above the sixth measure of the fourth system.

II TABLE (being a Transposition of the First)

IN

From C [#] Major, to D Major	E ^b Maj.	E Maj.	F Maj.	F [#] Maj.	
					
From C [#] Major to C [#] Minor	D Min.	E ^b Min.	E Min.	F Min.	F [#] Min.
					
From C [#] Minor to D Minor	E ^b Min.	E Min.	F Min.	F [#] Min.	
					
From C [#] Minor to C [#] Major	D Maj.	E ^b Maj.	E Maj.	F Maj.	F [#] Maj.
					

C[#]

beginning with the 8th above in four Parts

5

This musical score is for a four-part setting, page 5, beginning with C#. The score is organized into three systems, each with two staves. The first system contains six measures with the following chord labels: G Maj., A^b Maj., A Maj., B^b Maj., B Maj., and C Maj. The second system contains six measures with the following chord labels: G Min., A^b Min., A Min., B^b Min., B Min., and C Min. The third system contains six measures with the following chord labels: G Maj., A^b Maj., A Maj., B^b Maj., B Maj., and C Maj. The notation includes various musical symbols such as notes, rests, and accidentals, with a key signature of one sharp (F#).

System	Measure	Chord Label
System 1	1	G Maj.
	2	A ^b Maj.
	3	A Maj.
	4	B ^b Maj.
	5	B Maj.
	6	C Maj.
System 2	1	G Min.
	2	A ^b Min.
	3	A Min.
	4	B ^b Min.
	5	B Min.
	6	C Min.
System 3	1	G Maj.
	2	A ^b Maj.
	3	A Maj.
	4	B ^b Maj.
	5	B Maj.
	6	C Maj.

III (Principal) TABLE

IN

From D Major to E^b Major

E Maj.

F Maj.

F[#] Maj.

G Maj.



From D Major to D Minor

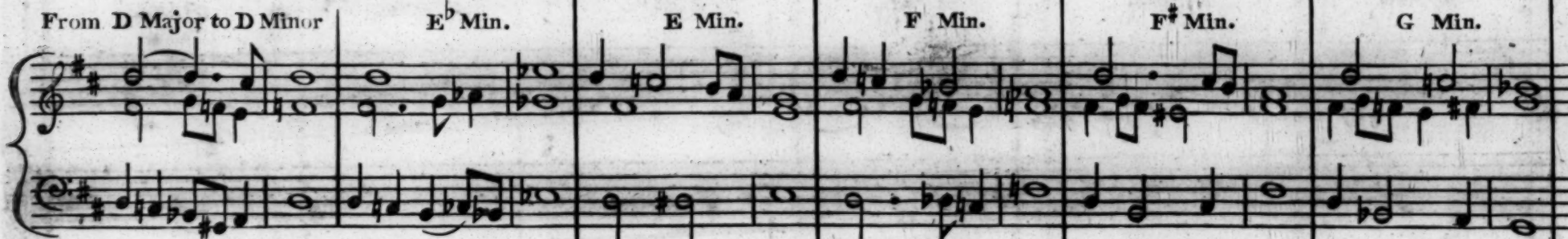
E^b Min.

E Min.

F Min.

F[#] Min.

G Min.

From D Minor to E^b Minor

E Min.

F Min.

F[#] Min.

G Min.



From D Minor to D Major

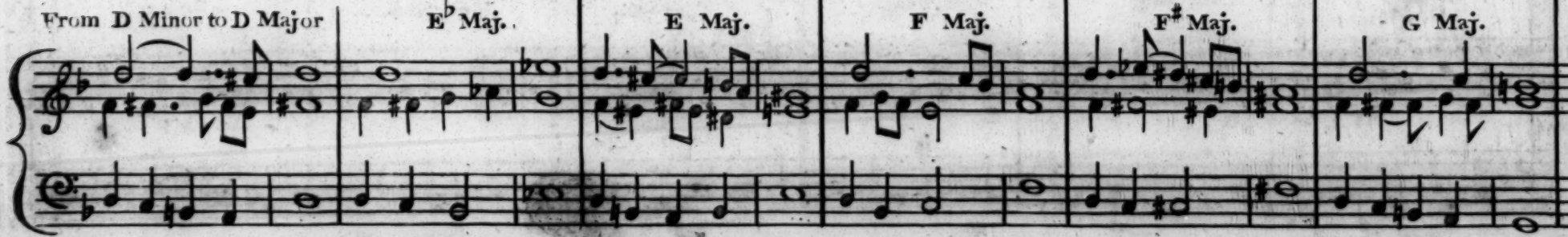
E^b Maj.

E Maj.

F Maj.

F[#] Maj.

G Maj.



D

beginning with the 8th above in three Parts

7

A ^b Maj.	A Maj.	B ^b Maj.	B Maj.	C Maj.	C [#] Maj.

*

*

IV TABLE (being a Transposition of the Third)

IN

From E^b Major to E Major

F Maj.

F[#] Maj.

G Maj.

A^b Maj.From E^b Major to E^b Min.

E Min.

F Min.

F[#] Min.

G Min.

A^b Min.From E^b Minor to E Minor

F Min.

F[#] Min.

G Min.

A^b Min.From E^b Minor to E Major

E Maj.

F Maj.

F[#] Maj.

G Maj.

A^b Maj.

E^b

begining with the 8th above in three Parts

9

This musical score is organized into three systems, each containing two staves. The first system features major triads for notes A, B^b, B, C, C[#], and D. The second system features minor triads for the same notes. The third system features major triads again. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The key signature is E^b, and the page number 9 is in the top right corner.

System	Staff	Triad
1	Top	A Maj., B ^b Maj., B Maj., C Maj., C [#] Maj., D Maj.
	Bottom	A Min., B ^b Min., B Min., C Min., C [#] Min., D Min.
2	Top	A Min., B ^b Min., B Min., C Min., C [#] Min., D Min.
	Bottom	A Min., B ^b Min., B Min., C Min., C [#] Min., D Min.
3	Top	A Maj., B ^b Maj., B Maj., C Maj., C [#] Maj., D Maj.
	Bottom	A Maj., B ^b Maj., B Maj., C Maj., C [#] Maj., D Maj.

V (Principal) TABLE

IN

From E Major to F Major

F[♯] Maj.

G Maj.

A^b Maj.

A Maj.

From E Major to E Minor

F Min.

F[♯] Min.

G Min.

A^b Min.

A Min.

From E Minor to F Minor

F[♯] Min.

G Min.

A^b Min.

A Min.

From E Minor to E Major

F Maj.

F[♯] Maj.

G Maj.

A^b Maj.

A Maj.

The musical score is organized into four horizontal systems, each representing a different key change. Each system consists of two staves (treble and bass clef) joined by a brace. The first system is for 'From E Major to F Major', the second for 'From E Major to E Minor', the third for 'From E Minor to F Minor', and the fourth for 'From E Minor to E Major'. Each system is divided into five measures, each corresponding to a specific key signature: F[♯] Maj., G Maj., A^b Maj., and A Maj. in the first system; F Min., F[♯] Min., G Min., A^b Min., and A Min. in the second system; F[♯] Min., G Min., A^b Min., and A Min. in the third system; and F Maj., F[♯] Maj., G Maj., A^b Maj., and A Maj. in the fourth system. The notation includes various musical symbols such as notes, rests, and accidentals, all written in a clear, legible style.

E

beginning with the 5th above in four Parts

11

B ^b Maj.	B Maj.	C Maj.	C [#] Maj.	D Maj.	E ^b Maj.

*

VI TABLE (being a Transposition of the Fifth)

IN

From F Major to F [♯] Major	G Maj.	A ^b Maj.	A Maj.	B ^b Maj.	
					
From F Major to F Minor	F [♯] Min.	G Min.	A ^b Min.	A Min.	B ^b Min.
					
From F Minor to F [♯] Minor	G Min.	A ^b Min.	A Min.	B ^b Min.	
					
From F Minor to F Major	F [♯] Maj.	G Maj.	A ^b Maj.	A Maj.	B ^b Maj.
					

F

begining with the 5.th above in four Parts

13

This musical score is organized into four systems, each containing two staves. The systems are labeled with triads: B Maj., C Maj., C# Maj., D Maj., Eb Maj., and E Maj. in the first system; B Min., C Min., C# Min., D Min., Eb Min., and E Min. in the second system; B Min., C Min., C# Min., D Min., Eb Min., and E Min. in the third system; and B Maj., C Maj., C# Maj., D Maj., Eb Maj., and E Maj. in the fourth system. The notation includes various musical symbols such as notes, rests, and accidentals, illustrating the construction of these triads.

System	Triad	Staff 1	Staff 2
System 1	B Maj.	[Musical notation]	[Musical notation]
	C Maj.	[Musical notation]	[Musical notation]
	C# Maj.	[Musical notation]	[Musical notation]
	D Maj.	[Musical notation]	[Musical notation]
	E ^b Maj.	[Musical notation]	[Musical notation]
	E Maj.	[Musical notation]	[Musical notation]
System 2	B Min.	[Musical notation]	[Musical notation]
	C Min.	[Musical notation]	[Musical notation]
	C# Min.	[Musical notation]	[Musical notation]
	D Min.	[Musical notation]	[Musical notation]
	E ^b Min.	[Musical notation]	[Musical notation]
	E Min.	[Musical notation]	[Musical notation]
System 3	B Min.	[Musical notation]	[Musical notation]
	C Min.	[Musical notation]	[Musical notation]
	C# Min.	[Musical notation]	[Musical notation]
	D Min.	[Musical notation]	[Musical notation]
	E ^b Min.	[Musical notation]	[Musical notation]
	E Min.	[Musical notation]	[Musical notation]
System 4	B Maj.	[Musical notation]	[Musical notation]
	C Maj.	[Musical notation]	[Musical notation]
	C# Maj.	[Musical notation]	[Musical notation]
	D Maj.	[Musical notation]	[Musical notation]
	E ^b Maj.	[Musical notation]	[Musical notation]
	E Maj.	[Musical notation]	[Musical notation]

VII (Principal) T A B L E

IN

From F[♯] Major to G MajorA[♭] Maj.

A Maj.

B[♭] Maj.

B Maj.

From F[♯] Major to F[♯] Minor

G Min.

A[♭] Min.

A Min.

B[♭] Min.

B Min.

From F[♯] Minor to G MinorA[♭] Min.

A Min.

B[♭] Min.

B Min.

From F[♯] Minor to F[♯] Major

G Maj.

A[♭] Maj.

A Maj.

B[♭] Maj.

B Maj.

F#

begining with the 5th above in three Parts

15

The musical score is organized into three systems, each containing two staves. The first system covers major triads (C Maj. to F Maj.), the second system covers minor triads (C Min. to F Min.), and the third system covers major triads again (C Maj. to F Maj.). Each triad is represented by a specific musical notation on the upper staff, with the corresponding notes on the lower staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, illustrating the construction of each triad. The key signature for the first system is F# (one sharp), and for the third system, it is C (no sharps or flats). The second system, representing minor triads, is in the key of C (no sharps or flats).

System	Staff	Triad
1	Upper	C Maj.
	Lower	C Maj.
2	Upper	C# Min.
	Lower	C# Min.
3	Upper	D Min.
	Lower	D Min.
4	Upper	E ^b Min.
	Lower	E ^b Min.
5	Upper	E Min.
	Lower	E Min.
6	Upper	F Min.
	Lower	F Min.
7	Upper	C Maj.
	Lower	C Maj.
8	Upper	C# Maj.
	Lower	C# Maj.
9	Upper	D Maj.
	Lower	D Maj.
10	Upper	E ^b Maj.
	Lower	E ^b Maj.
11	Upper	E Maj.
	Lower	E Maj.
12	Upper	F Maj.
	Lower	F Maj.

*

*

VIII TABLE

(being a Transposition of the 7th)

IN

From G Major to A^b Major

A Maj.

B^b Maj.

B Maj.

C Maj.

From G Major to G Minor

A^b Min.

A Min.

B^b Min.

B Min.

C Min.

From G Minor to A^b Minor

A Min.

B^b Min.

B Min.

C Min.

From G Minor to G Major

A^b Maj.

A Maj.

B^b Maj.

B Maj.

C Maj.

The musical score is organized into four systems, each with two staves (treble and bass clef). The first system is for G Major to A^b Major, the second for G Major to G Minor, the third for G Minor to A^b Minor, and the fourth for G Minor to G Major. Each system contains five measures, each labeled with a key signature: A Maj., B^b Maj., B Maj., and C Maj. for the first system; A^b Min., A Min., B^b Min., B Min., and C Min. for the second; A Min., B^b Min., B Min., and C Min. for the third; and A^b Maj., A Maj., B^b Maj., B Maj., and C Maj. for the fourth. The notation includes various musical symbols such as notes, rests, and accidentals.

G

begining with the 5th above in three Parts

17

Handwritten musical score for three parts, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Above each system, a series of chord labels are provided: C# Maj., D Maj., Eb Maj., E Maj., F Maj., and F# Maj. for the first system; C# Min., D Min., Eb Min., E Min., F Min., and F# Min. for the second system; and C# Maj., D Maj., Eb Maj., E Maj., F Maj., and F# Maj. for the third system. The page number 17 is located in the upper right corner.

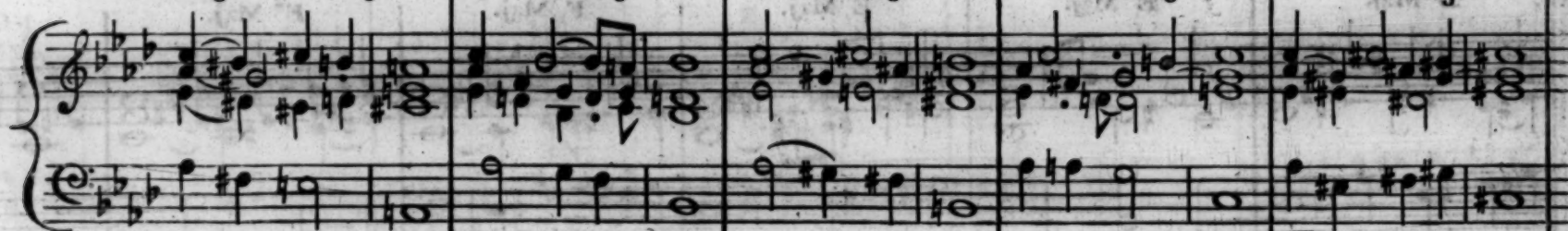
IX (Principal) TABLE

IN

From A^b Major to A MajorB^b Maj.

B Maj.

C Maj.

C[#] Maj.From A^b Major to A^b Minor

A Min.

B^b Min.

B Min.

C Min.

C[#] Min.From A^b Minor to A MinorB^b Min.

B Min.

C Min.

C[#] Min.From A^b Minor to A^b Major

A Maj.

B^b Maj.

B Maj.

C Maj.

C[#] Maj.

A^b

beginning with the 3^d above in four Parts

19

D Maj.	E ^b Maj.	E Maj.	F Maj.	F [#] Maj.	G Maj.
					
					
D Min.	E ^b Min.	E Min.	F Min.	F [#] Min.	G Min.
					
					
D Min.	E ^b Min.	E Min.	F Min.	F [#] Min.	G Min.
					
					
D Maj.	E ^b Maj.	E Maj.	F Maj.	F [#] Maj.	G Maj.
					
					

X TABLE (being a Transposition of the 9th)

IN

From A Major to B ^b Major	B Maj.	C Maj.	C [#] Maj.	D Maj.	
					
From A Major to A Minor	B ^b Min.	B Min.	C Min.	C [#] Min.	D Min.
					
From A Minor to B ^b Minor	B Min.	C Min.	C [#] Min.	D Min.	
					
From A Minor to A Major	B ^b Maj.	B Maj.	C Maj.	C [#] Maj.	D Maj.
					

A

beginning with the 3^d above in four Parts

21

System 1 (Major Chords):

- Measure 1: E^b Maj.
- Measure 2: E Maj.
- Measure 3: F Maj.
- Measure 4: F[♯] Maj.
- Measure 5: G Maj.
- Measure 6: A^b Maj.

System 2 (Minor Chords):

- Measure 1: E^b Min.
- Measure 2: E Min.
- Measure 3: F Min.
- Measure 4: F[♯] Min.
- Measure 5: G Min.
- Measure 6: A^b Min.

System 3 (Minor Chords):

- Measure 1: E^b Min.
- Measure 2: E Min.
- Measure 3: F Min.
- Measure 4: F[♯] Min.
- Measure 5: G Min.
- Measure 6: A^b Min.

System 4 (Major Chords):

- Measure 1: E^b Maj.
- Measure 2: E Maj.
- Measure 3: F Maj.
- Measure 4: F[♯] Maj.
- Measure 5: G Maj.
- Measure 6: A^b Maj.

XI (Principal) T A B L E

IN

From B^b Major to B Major

C Maj.

C[#] Maj.

D Maj.

E^b Maj.From B^b Major to B^b Minor

B Min.

C Min.

C[#] Min.

D Min.

E^b Min.From B^b Minor to B Minor

C Min.

C[#] Min.

D Min.

E^b Min.From B^b Minor to B^b Major

B Maj.

C Maj.

C[#] Maj.

D Maj.

E^b Maj.

The musical score is organized into four systems, each representing a different key signature transition. Each system consists of two staves (treble and bass clef) joined by a brace. The first system is for the transition from B^b Major to B Major, with columns for C Maj., C[#] Maj., D Maj., and E^b Maj. The second system is for the transition from B^b Major to B^b Minor, with columns for B Min., C Min., C[#] Min., D Min., and E^b Min. The third system is for the transition from B^b Minor to B Minor, with columns for C Min., C[#] Min., D Min., and E^b Min. The fourth system is for the transition from B^b Minor to B^b Major, with columns for B Maj., C Maj., C[#] Maj., D Maj., and E^b Maj. The notation includes various musical symbols such as notes, rests, and accidentals, all in a standard musical notation style.

B^b

beginning with the 3^d above in three Parts

23

The musical score is organized into three systems, each containing two staves. The first system (measures 1-2) has a key signature of B-flat. The second system (measures 3-4) has a key signature of one flat. The third system (measures 5-6) has a key signature of two flats. Each measure is labeled with its mode: E Maj., F Maj., F# Maj., G Maj., A^b Maj., and A Maj. in the first system; E Min., F Min., F# Min., G Min., A^b Min., and A Min. in the second system; and E Maj., F Maj., F# Maj., G Maj., A^b Maj., and A Maj. in the third system. The notation includes various note values, rests, and accidentals. A double bar line appears after measure 2, and another after measure 4. Asterisks are placed below the first staff of measure 3 and the second staff of measure 6.

Measure	Mode
1	E Maj.
2	F Maj.
3	F# Min.
4	G Min.
5	A ^b Min.
6	A Maj.

XII TABLE (being a Transposition of the 11th)

IN

From B Major to C Major

C[♯] Maj.

D Maj.

E[♭] Maj.

E Maj.

From B Major to B Minor

C Min.

C[♯] Min.

D Min.

E[♭] Min.

E Min.

From B Minor to C Minor

C[♯] Min.

D Min.

E[♭] Min.

E Min.

From B Minor to B Major

C Maj.

C[♯] Maj.

D Maj.

E[♭] Maj.

E Maj.

B

beginning with the 3^d above in three Parts

25

F Maj. F# Maj. G Maj. Ab Maj. A Maj. Bb Maj.

F Min. F# Min. G Min. Ab Min. A Min. Bb Min.

F Min. F# Min. G Min. Ab Min. A Min. Bb Min.

F Maj. F# Maj. G Maj. Ab Maj. A Maj. Bb Maj.

I PRINCIPAL TABLE

IN

	From C major to C# major.	D maj.	E ^b maj.	E maj.	F maj.
From C major to C minor	8 4 6 7 #	6 5 6 #	6 5 6 9 5 7	7 6 4 2 6 7 6 #	4 7 6 7 6 4
From C minor to C# minor	2 7 6 7 b	8 7 - 6 5	5 6 6 b 7 - b	6 4 8 7	6 4 6 5 4 b
From C minor to C major	4 4 6 6 7	4 4 8 8 7	6 9 8 7	4 4 7 6 7 6	4 4 5 6 7 6

III Principal Table

IN

	From D major to E ^b major	E maj.	F maj.	F# maj.	G maj.
From D major to D minor	2 6 7 4 #	8 7 - 6 5	8 7 6 b 7 b	6 5 4 8 7	6 5 4 2 6 b
From D minor to E ^b minor	5 6 5 7 b	2 4 -	8 7 6 4 3 b	8 - 7 6 5 4 3	4 5 6 7 6
From D minor to D major	4 5 6 6 5	4 4 6 5 8 7	6 5 9 8 7	4 5 9 8 7	4 5 6 7 6

C. Beginning with the Eighth above in four Parts.

27

F# maj. G maj. Ab maj. A maj. Bb maj. B maj.

D. Beginning with the Eighth above in three Parts.

Ab maj. A maj. Bb maj. B maj. C maj. C# maj.

V PRINCIPAL TABLE

IN

	F# maj.	G maj.	A ^b maj.	A maj.
From E major to F major	5 4 ⁺ 6 4 5 ^b	5 4 ⁺ 6 4 5 ^b #	4 9 8 ^b 7	5 4 ⁺ 6 7
From E major to E minor	5 4 ⁺ 8 7 4 3 ^b	2 2 7	4 6 ^b 5 4 ^b 3	5 6 4 3
From E minor to F minor	5 6 4 ^b 6	6 4 7	7 6 9 8 ^b 7 6	4 ⁺ 6 = 5
From E minor to E major	7 6 9 8 6 4 3 5 #	5 4 ⁺ 6 6 5 #	5 6 5 6 ^b 5 ^b	5 4 6 7 8 #

VII Principal Table

IN

	G# maj.	A maj.	B ^b maj.	B: maj.
From F# major to G major	5 4 ⁺ 6 4 5 ^b	6 4 =	5 - 7 6 5 4 6	5 6 6 4 3
From F# major to F# minor	5 4 ⁺ 8 7 4 3 ^b	6 4 7	5 6 4 3	5 6 4 7
From F# minor to G minor	5 6 4 ^b 6 5 4	6 6 ^b 5	6 5 4 ⁺ 5 ^b	5 6 4 7 5
From F# minor to F# major	5 4 ⁺ 7 6 8 7	5 4 ⁺ = 6 4 5	5 6 5 6 ^b 5 =	5 6 6 7 8 #

E Beginning with the fifth above in four Parts

29

Handwritten musical score for four parts, beginning with the fifth above. The score is organized into six measures, each with a key signature label above it: Bb maj., B maj., C maj., C# maj., D maj., and Eb maj. Each measure contains four staves of music, with various musical notations including notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. Bar lines are present at the end of each measure.

F# Beginning with the fifth above in three Parts

Handwritten musical score for three parts, beginning with the fifth above. The score is organized into six measures, each with a key signature label above it: C maj., C# maj., D maj., Eb maj., E maj., and F maj. Each measure contains three staves of music, with various musical notations including notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. Bar lines are present at the end of each measure.

A \flat . Beginning with third above in four Parts.

31

D maj. E \flat maj. E maj. F maj. F \sharp maj. G maj.

B \flat . Beginning with the third above in three Parts.

E maj. F maj. F \sharp maj. G maj. A \flat maj. A maj.

CAPRICCIO *fugato.*

Handwritten musical score for a piece titled "CAPRICCIO *fugato.*" on page 32. The score is written for piano (p) and consists of four systems, each with a grand staff (treble and bass clefs). The music is in C major and 3/4 time. The first system features a rapid ascending scale in the right hand and a simple bass line. The second system continues the scale and introduces more complex bass line patterns. The third system shows a continuation of the scale with further bass line development. The fourth system concludes the piece with a final scale and bass line. The notation includes various musical symbols such as notes, rests, and accidentals.



Preface,

~~The author of this folio has been so long and hard
publishing it he was obliged to write it in a
hurry and cannot give it the thorough revision
which it may be in it as he pleased.~~

